

PLANET OF THE ARTS

ECCAD VOL2 NO6 MARCH 1987





# EDITORIAL LETTERS

One of the original objectives of this publication was to heighten student awareness of issues of concern, both within and outside of the College. However, too many things have been left unsaid, and too many conflicts of a disturbingly immediate nature have arisen. We therefore present you with: the Violation Issue.

Some of the concerns may appear to be after the fact (this is a monthly publication) but should still be brought to light if only for their future implications. Our intent isn't to turn this into a bitch-and-complain session, but it is apparent that people need to be more directly informed and subsequently coaxed into action based on such information. This issue will therefore highlight a recent series of violations, and the apathy with which they have been met.

Firstly, everyone *feels* badly for the student who is now financially responsible for the four and a half thousand dollars worth of stolen video equipment. But are students aware of the larger implications of a theft of this magnitude? We *all* end up paying for this crime in several ways. We no longer have that particular piece of equipment at our disposal; we as a group have lost some credibility as responsible individuals, and security, fines, booking schedules, and liability procedures are bound to reflect this in the future; the cost to the administration of replacing such equipment and increasing insurance could easily be underwritten through an increase in tuition fees.

Theft is more widespread than any of us would like to believe. The painting store-room has suffered (see item, page 6) and as a direct result of this pilferage we no longer have the opportunity to purchase painting goods at discount prices within the school. Some of these materials, formerly supplied

by the College for class use, will now be the responsibility of the student. So, you think it's pretty slick of your friend to slip that canvas out past the monitor — well, it's *you* he's ripping off.

Another issue we'd like to address is the breakdown of communication which exists at this school. Students *should* be sitting in on the relevant department, all-College, Student Council, and Curriculum Committee meetings which affect their lives. How can our needs be met if we aren't willing to voice our concerns in a more viable and influential forum than the Arts Club? This is not mere indifference at work — a lack of information, coherently circulated, leaves students unaware of all their voicing options. The administration approached Student Council with the suggestion that student representatives be appointed or elected so that each department would have a reliable information source and a voice in the upper-level decision-making process. Was this information passed on to the student body? If so, the response can only be described as pathetic. Certain departments have risen to the challenge and have an active group of concerned students, but the majority have not.

Also on the topic of meetings, why do so many of them seem to conflict with instructor's class time? This unfortunate scheduling hardly seems fair to students or instructors. The elusive-student/elusive-instructor relationship leaves a lot to be desired. Instructors are paid to be here but when students do not show up for class it is a waste of both time and money for all concerned.

Speaking of valuable resources and communication breakdown, we wonder why thousands of dollars are spent on bringing

exciting and important guest artists and lecturers, with little publicity to ensure full attendance. It seems logical that more extensive information about guest artists (other than their name and the fact that they live someplace hip) would provide greater relevance to the event and subsequently provide more incentive for student attendance. To this end we have asked the powers-that-be to provide schedules and brief biographies of upcoming lecturers. To date there has been little response.

The administration are not the only ones who have failed to recognize the communication potential inherent in this publication. The Planet is distributed free, but part of our operating budget comes from *your* activity fees. This is a resource and an outlet for your use, so let us know when you are having a show, meeting, garage sale, etc. — we print classified ads for free. We also want to know what your concerns are regarding the school, the Planet, and Art in general, so please contribute.

Last, but most important, the Planet needs greater student involvement for such jobs as future editors, art directors, layout and paste-up crew, and contributors in all fields (photography, illustration, typography, writing). Student involvement is absolutely crucial if the Planet is to survive from year to year.

Contact us in writing via the famous blue-submissions-box-in- the-cafeteria, or come in person to our open house Planet information session on *Wednesday March 25, 12:15 — 1:30*. Be there if you find out how the Planet is put together and how you can be involved.

A special thanks to Richard Weigand for his involvement and help with this issue.

The Editors ■

## PLANET OF THE ARTS ECCAD VOL 2 NO 6 MARCH 1987

The Planet of the Arts is a student publication from the Emily Carr College of Art and Design, funded by the Student Society. We welcome unsolicited contributions provided they include the contributor's real name and phone number. Articles should be legible. Photos and drawings should be black and white. Submissions can be placed in the blue box in the Cafeteria. The Editors reserve the right to edit submissions to increase clarity and to eliminate racism and sexism.

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Dear Eds.,

This is a small letter in response to that poor unfortunate last month who said she could not find a typewriter on which to write her essay.

I sympathize with her.

However, since the situation ain't gonna change overnight, I suggest a temporary solution:

Room 267, upstairs, has over twelve Commodore-64 computers, for which word-processing programs (and instructors) are available. Available, that is, to students who *have taken* an introductory computer course here at E.C.C.A.D. Those students should see Gary Lee-Nova or Dennis Vance about the software, and go to the library for the instructions. The program you want is called "Paperback Writer-64", and is relatively easy to use once you've taken the half hour orientation — which is considerably less time than a bus ride out to U.B.C.

Besides, no typewriter here can do italics, underlines, bold-face, or justified edges before anything is printed on paper.

Anyway, it's just a thought.

Good luck  
E. John Love

*Editor's note: the typewriter in the newspaper/student society office is now fixed. There is also a typewriter available in room 240*

Dear Editors,

Fourth year 2-D student Sarah Bond is travelling in Nepal. Any students interested in enlarging their stamp collection or simply writing to a fellow-student who is at the farthest point possible, geographically, from ECCAD, should do so within the next three weeks.

The address is:

Sarah Bond  
c/o Poste Restante,  
General Post Office,  
Kathmandu, Nepal.

Thanks  
Peter Belanger

Dear Editors:

The thought of a student being saddled with a \$4,400 bill as a result of a theft of College equipment she had borrowed is sickening.

I am referring to the 3/4" Sony Portapak VCR stolen on February 27, between 5 - 7 pm, from the Media Arts area. The College insurance policy has a \$5,000 deductible, I believe, leaving the unfortunate student to bear the cost of replacing the equipment. This is tough enough for a wage-earner but especially so for a student.

It is probably too late, but I appeal through your column for any assistance in the recovery of the equipment. Contact me if you can help, at my office or at home (584-3157), anonymously if necessary. The primary concern is to clear the student of what must be a tremendous mental, as well as financial, burden.

Ken Hughes  
Director of Design/Media

Dear Editors,

Departmental and divisional meetings occur fairly regularly to discuss and decide issues that affect the students both directly and indirectly. Two student reps are requested to attend these meetings but somewhere there is a breakdown of communication and students are rarely involved.

I strongly encourage students to ask their student society reps about our participation in these meetings, and to take part in some of these significant decisions rather than miring about in helpless frustration over the alien activities of bureaucracy. A simple but most effective step toward nirvanic artist activities.

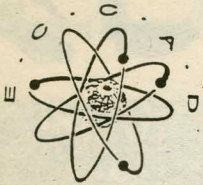
Marcia de Chadenedes



Robert Byers



## REPORT



Hi. . . well, there is not much to say this month, except to tell you about upcoming events.

All our pub nites have been going very well and almost all the Fridays till the end of the year are booked.

On **March 18** at 7:30 in room 260 our first and probably last **Coffee Night** of the year will take place. We have an excellent caterer providing food at inexpensive prices as well as the entertainment. Jazz is provided by the Zaniacs and poetry by Sook-yin and James Lindfield. This show starts right at 7:30 and admission is 87¢.

On **April 3**, we are having a Spring Dance with music provided by Emily Carr Students. The Jug Band, Aborted, Sydrome, Young Adults, and Wunderbred are some of the entertainment for that evening. We will have our own bar. . . so that means cheap liquor. This wonderful event will be held at 927 Granville across from the Venue. Wait for the posters.

Remember on the **19th of March** at 4:30 down in the cafeteria nominations will be held for next year's Student Society Executive. Please show up even if you're not intending to run because we need your opinion.

Also. . . possibly on the **20th of March** we will have our new booths in the cafeteria and by April 1 we will have new tables and chairs.

I guess that's all. . . thanks for your support.

**January 1 to March 10:** Miscellaneous Account — \$4,626.96 spent. This money went to fund student classes and activities (eg. movement and karate, cafeteria renovations, ECCAD T-shirts, promotion for school events such as Coffee Night and student/ECCAD shows and exhibitions.)

There is \$5961.72 left in the Miscellaneous Account. The rest of the costs for the cafeteria (booths, tables, etc.) will come out of this. Approximately \$2,700.00.

Throughout the year (September to April) we have supported and will continue to support, these activities:

Student Newspaper —	\$2,506.72
(total for year)	
Hockey nights —	\$409.50
(weekly event)	
Movie nights —	\$121.00
(weekly event)	
Dances —	\$2,500.00
Coffee Night —	\$335.00
Pub Nights —	\$1,600.00

The \$1,600.00 from the pub nights (money reserved to loan out and which is then repaid), and whatever money is left of the \$2,500.00 (hopefully we will recoup most of this in ticket and drink sales) will be going towards student scholarships etc.

**Pamela Tagle**  
President ■

## PROFILE

## WEIGAND TRAIN OF THOUGHT

Half-dressed, I fled in haste from my native England fifteen years ago to the New World. I sought to find a new identity, to develop a character I could call my own. I had studied graphic design but that had only made me neat and tidy. I desperately tried hat after hat, adopted gait after gait — I nearly became a contortionist. Finally, I found my character.

"Struggleman" — a battered St. George, a "failed" Englishman banished to the colonies. I was to be seen on a windswept beach, enfurled in baggy linen suit, white shirt, navy tie with pin-dot pattern, broken re-repaired highly polished brown shoes. In winter I held onto a weathered trilby. In general I was perceived as caustic, cynical, and rigid, defending any available empire.

I often view my career as a magazine art director like this. I am continuously putting young, often attractive natives/editors in their place. I battle constantly with taste (not to mention photographers, illustrators,



printers and parents), deep into the night in efforts to make the deadline. "Would my mother read it?" has been my motto. I have been thought difficult — never "creative". I loved my job.

After three days in Vancouver, an old girlfriend has told me to give up my hard-earned character and become 'goal oriented'.

At the time of writing, I am in a state of shock. . . Is it now time to try on a new series of "serious" hats? Shall I flee to farther-flung colonies? Am I still only half-dressed? ■

*Richard Weigand studied typographic design at the London College of Printing. He currently resides in New York City where he is a free-lance magazine art director. Presently, he is developing some advertising supplements for the New York Times Company. He has worked nine-to-five for years.*

## A BIT OF BYTE

This month's meeting of the General Computer Committee went quite well, in that a lot of subjects were dealt with which affect the student population *immediately* — for example, the purchasing of new hardware which has been badly needed since the arrival of the AMIGA and ATARI computers. Specifically, I am talking about a **Color Digitizer** and a **color printer** for the Amiga computers, the value of which I will clarify further on. On the subject of **Digitizers**, (*there's that word again!*) the Digitizing Station for the Atari 1040's will be replaced with a new version of 'Computer Eyes'. The Digitizer for the C-64's is also a 'Computer Eyes' and is regularly used by any students enrolled in an Introductory-level Computer course. Now, as the students' level of skill increases, the technology is ready and waiting for them.

There is a good-sized list of other hardware which is to be bought in the near future as well, including:

- external 3.5 inch disk drives (Atari ST)
- 2 megabyte RAM memory expansion (AMIGA)
- genlock hardware, which will sync the computer signal to a video signal (glitch-free computer video work, essentially.)

We have found some space to house the new **Mac Pluses**, and they should be arriving in a couple of weeks or so. More on that as developments arise.

I had the opportunity of using some of the original **Apple Mac's** at the U.B.C. Open House. They have a very straight-forward icon-driven operating system, almost identical to the AMIGA'S or 1040 ST's, since they all use the same Central Processor.



E. John Love

I look forward to the Mac Plus, as it is an enhanced version of the original Macintosh.

One of the most important things being done I feel, for our current situation, is that our library of texts, instruction manuals, and software is going to be expanded. Some of the User Manuals provided with the new computers, for example, could be more detailed in some of the areas in which students are applying them. A manual on specifics of the AMIGA Disk Operating System is one example.

Now, as I promised, an explanation: the term 'Digitize' is used to describe the process of translating a signal from Analog to Digital. In the context of Computer Graphics, it means basically that an image placed under a video-camera is transferred to the computer screen, to later be colored or otherwise

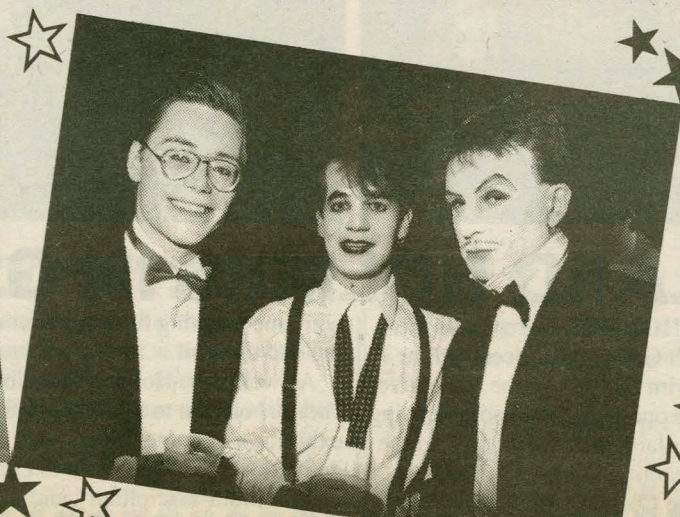
manipulated. Sort of an *electronic photography*. 'Nuff said.

I feel compelled to remind students of the fact that if you want to gain access to the College Computer facilities, *you must have taken at least an Introductory - level Computer course with either Gary Lee-Nova, or Dennis Vance*. You must also be booked in the appropriate computer room if you wish to work after school hours. **Sheets for this are available in the A.V. Crib.**

Anyway, as far as the actual Computer Committee Meetings go, **any interested people wanting to sit in on a meeting are more than welcome to do so**. Yeah, anybody who is interested.

Next month, curriculum and the ever-difficult space race will be addressed.  
**E. John Love ■**

## ★ STARS ON PARADE ★

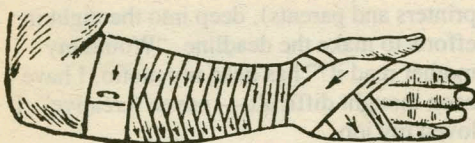


Anna-Lisa Meikle



# EXTRA LANE NEWS

## UNSAFE REPORT



Two inspectors from the Workman's Compensation Board conducted a safety audit of ECCAD. They were in the school January 26, 27, 28, and did a detailed inspection tour.

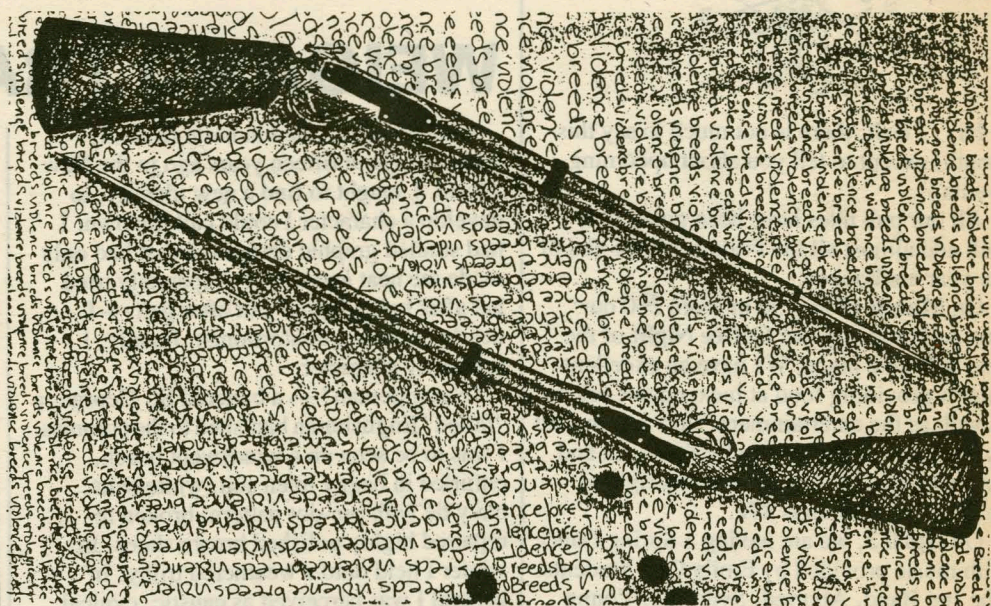
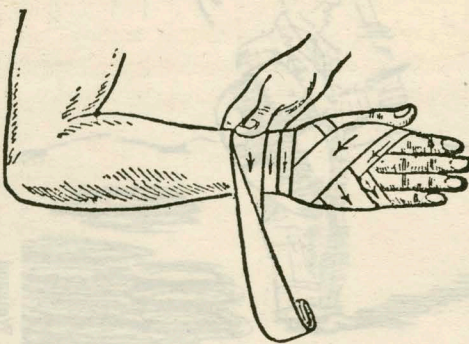
On February 17, the school received a report identifying "deficiencies in the occupational safety and health program". Their report contained 13 pages of "items found to be in non-compliance with the Industrial Health and Safety Regulations."

A copy of the report is posted on the bulletin board outside of the reception area.

Facilities and the Occupational Health and Safety Committee are working to remedy said deficiencies.

The safety committee would welcome any comments, concerns or questions regarding the report.

Members of the OHSC are: Linda Andrews, Kathryn Barrow, Randy Bradley, Gail Carney (chair), Bill Cupit, Ron Eckert, Dale Gamble, Gloria Gribbling, Landon Mackenzie, Anita Sharpe, Douglas J. Weir, Steve Wong. **Gail Carney** ■



Darwin Wasend

## ARTISTS AGAINST APARTHEID

To date, creative people have established a good track record in directing efforts towards understanding and aiding global causes of a socio-political and economic nature. The successful efforts of the pop music industry in relieving some of the famine catastrophe in Ethiopia now allows the targeting of the victims of the institutionalized racism of South Africa for western aid and attention.

Now, visual and performance artists from ECCAD, in the footsteps of the Sun City benefits and D.O.A.'s "Artists Against Apartheid" show, are attacking the complex issue of apartheid through a multi-media group show, featuring the work of 25 student artists. The show runs from April 6th to 18th, at the Firehall Theatre, 280 E. Cordova. Opening is Monday the 6th, 7:00 p.m., and features performances by participating artists, the music of Dido and Jingo, as well as a South African dance troupe.

The show is viewed by organizers Hella Keese and Holly Nattall as an "awareness and fundraising event". Admission is \$4.00 (\$3.00 for students and the unemployed)

with proceeds going to Winnie Mandela, wife of the perpetually incarcerated ANC (African National Congress) leader Nelson Mandela. There will be information available at the show provided by various political and relief organizations, including SAC and Oxfam. **Ian Verchère** ■

## RESPONSE

Please take some time to consider the situations concerning the native peoples of Canada. The history of our country parallels this vicious system of South Africa up to the better half of this century. This system continues; maybe the oppression is not as evident as it once was, but it does exist. Native peoples are still subjected to a non-native government control of their lands, social, economic and educational affairs. Self government can mean a piece of the action. This is all too familiar when one hears of the plight of the majority of South Africa. Maybe we can direct some of this creative energy to some of our own problems. **Concerned Student** ■

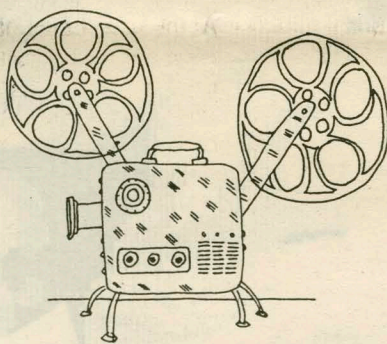
## CRIES FROM THE A.V. CRIB

You're tired, hungry ... it's late, and your assignments aren't finished. You're lugging around a heavy carousel projector and you can't find the security guard who would allow you to dump the unwanted machine in A.V. "GOSH \$ % ! DARN" you say to yourself, "I need sleep!" A smooth-talking good looking, after whom you've been lusting from afar for some months, slides up to you and offers to return your heavy load the next morning at 9:00 AM, in return for the use of the projector, for which s/he is desperate! *Real desperate! .... pant! pant!*

Remember! Stop and think!

The most important detail to note about taking out equipment is that the person who signs the card for any given piece of equipment is the person responsible for

returning to equipment, and returning it *on time*. Having given the piece to a friend to use and return, or signing out equipment for someone else, is discouraged (because of past horror stories). The fact is that whoever signs the card is ultimately responsible for repairs if equipment is broken, for replacement if it is not returned for ANY reason, and, when equipment is returned late, for paying the fine or at worst, losing A.V. privileges. **Karen / A.V.** ■



## VIDEO MAGAZINE

A group of ECCAD Interdisciplinary and Foundation students are currently involved in producing a Video-Magazine with catalogue that combines documentation of performance and installation works and interviews with students regarding their work.

This project is based on *INFERMENTAL* which is an International Video-Magazine with catalogue, the latest edition having recently been produced here in Vancouver by Hank Bull and Veruschka Bódy at the Western Front.

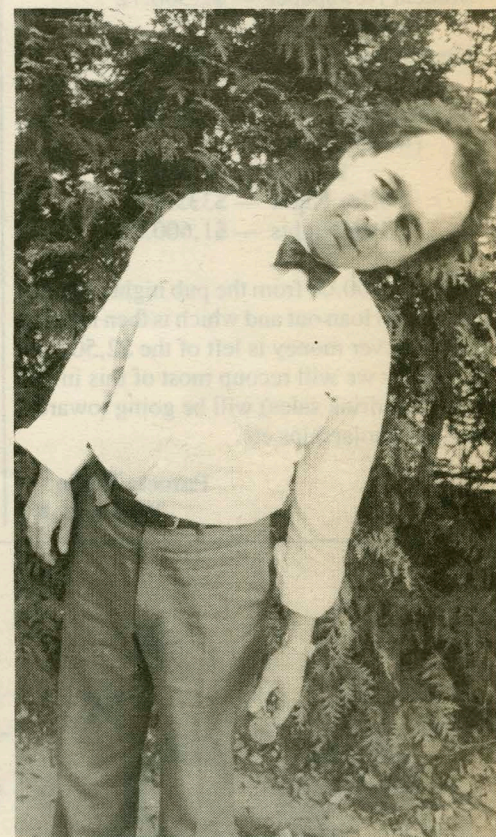
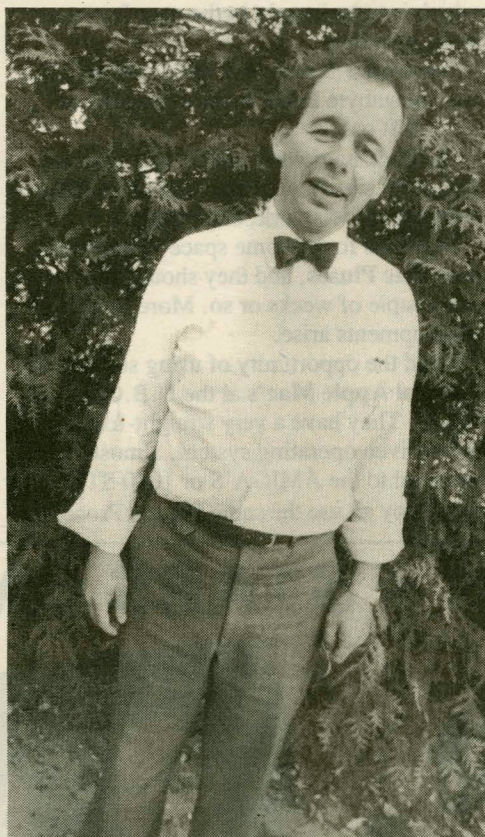
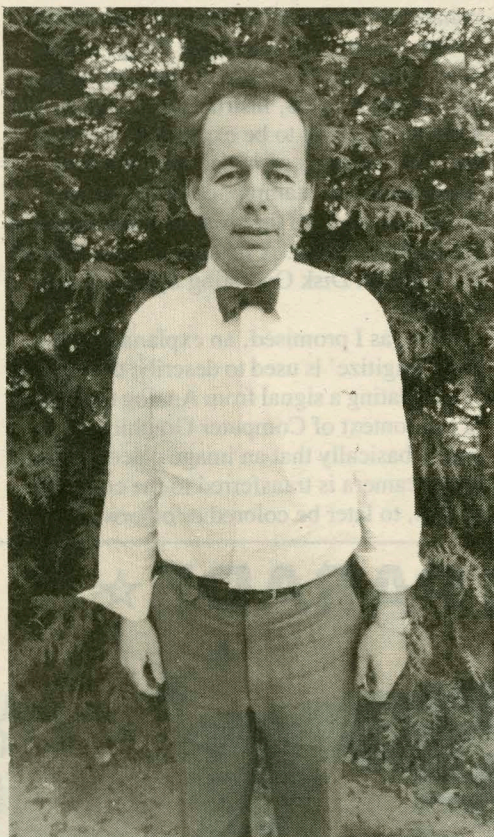
The purpose of this magazine is to (primo): document performance and installation works which are of an ephemeral nature, events in time and space; the video-magazine will become a part of ECCAD archives for the benefit of all students.

(secundo): we wish to engage an exchange with other Fine Art video programs at OCA, NSCAD, Concordia University, UQUAM, as well as with video distribution centers in Canada, U.S.A., London-England, and Amsterdam.

A screening session will be announced sometime in April...

We wish to thank the Student Society for their financial support; the A.V. staff, Mike and Karen, for technical assistance; and Sylvia Scott as faculty adviser.

**Odile Melancon** coordinator ■



Kelly Wood

## WILLARD HOLMES IN GARDENS

**WILLARD HOLMES**, Director of the Charles H. Scott Gallery, has accepted the position of Interim Director of the Vancouver Art Gallery for a one year period commencing March 23rd. Willard will be 'on loan' to the VAG and will continue on a part time basis as director of the College gallery. He will

continue teaching his curatorial classes until the end of April.

As well, Mr. Holmes is one of seven curators chosen to select work for an exhibition of contemporary art, The show, entitled *ARTROPOLIS*, will examine multi-media, multi-disciplinary and inter-

disciplinary concerns of B.C. artists in both traditional and non-traditional approaches to art production. Mr. Holme's particular interest is the aspect of Urban Renewal and the reappearance of the urban as a subject in contemporary art.

And he *still* wears nice bow ties. ■



# INTERVIEW: MARGÔT SMITH

“

Margôt Smith is a counsellor/teacher from Sir Sandford Fleming College in Peterborough, Ontario. She was a teacher at O.C.A. in the early 1970's. Currently she is on sabbatical in Vancouver, her home town. She is developing new teaching methods directed towards non-traditional learners and she is also working with the Foundation students on their essays. People who are interested in talking to Margôt about their writing or her research should drop in on her in the cafeteria, Wednesdays, 12:10 - 1:30 pm. (See photo)



Stormé

**P.O.A.** What about these theories you have been developing?

**M.S.** It started when I studied Immanuel Kant. (My favourite philosopher is Kant, because I see him as somebody who doesn't pin you down to anything other than you are prepared to take on. . .

**P.O.A.** He is often referred to, especially in critical journals. What makes him special for you?

**M.S.** He is a watershed... because he doesn't construct any (metaphysical) theories about the world. Instead, he developed a way of critiquing and theory about why the world is the way it is. He changed the emphasis from 'what is real?' and 'why is it real?' 'What exists apart from our consciousness of it?' to 'what do we know?' and 'how do we know that we know it?'

**P.O.A.** It seems to me that different philosophers come into vogue at different times. Right now Kant seems very popular. .

**M.S.** Yes, because we are still in a skeptical age. And he really doesn't commit you to "content". Hegel, for example, does; Hegel takes Kant's theories of 'how we

course it is not as clear cut as all this sounds.

**P.O.A.** I'm going to concentrate on the 'felt sense'. Do you think that this is something that needs exercise? That it grows and matures with use?

**M.S.** Yes. And you can't be sloppy with it. It needs to be nurtured - used as a fine discriminator and not just as a coarse screen. The more you use it, the more it rewards you.

**P.O.A.** Is that part of the process of your communication with others?

**M.S.** In a way - it's also a precondition of my communication. It's a feeling of fitting myself into the world. Heidegger talks about two kinds of understanding: one consists of objective analysis and the other results from a feeling of being 'thrown into the world'. It's this second sense and how I 'uncover/discover' myself in my 'situations' which I want to emphasise. That's why I say that I am 'egocentric' and I organise everything to me. If, at the moment, I fit into the world around me - then O.K. If I feel out of place then I have to move stuff around in my mind until I can feel as though I fit.

**P.O.A.** You've spent most of your life researching certain feelings using yourself - I assume - as the medium to be able to understand - and in a way you are very much the same as any 'artist'...

*"Meaning connects with our need to communicate with others. . . To be able to feel as though we have gotten across to somebody in their world - that's one prime motivation for making meaning."*

know what we know' and he projects them onto the World. There is a progression towards perfection in Hegel's philosophy - and you have to buy into his values. With Kant you don't. (Well, of course, at some level you do.) But he presents you with an armature on which to develop your own 'world view'.

**P.O.A.** Your speciality is with words. Well - how do you begin to write? If you work in your medium you must be working with "content."

**M.S.** But not primarily in a verbal way - at least not at first. I am an empathetic/kinaesthetic learner. I project myself into a situation or subject that I might want to write about and 'feel' where I fit in that world. I also use my 'felt sense' at every stage of the writing process, from choosing a subject, to focussing in, to refining my language. Of

**M.S.** You're right - but Van Gogh, for example, didn't keep his paintings inside his head as ideas. This year was an attempt to get out of myself. And I've still hedged my bets a bit as far as testing my ideas is concerned. By picking art students to communicate with, I've chosen people whom I felt would be interested in this particular kind of philosophical, intuitive, aesthetic approach to things. Eventually I have to be able to make the ideas more generally accessible.

**P.O.A.** O.K., What are you thinking about? What is this theory that you have been nurturing?

**M.S.** First of all let me make a statement about Values. We supposedly live in a meritocracy (that we get ahead by 'merit'). But some people have certain advantages over other people. One of them is embedded

in our educational system. If you have the kind of mind which can deal with abstract thinking comfortably - stay on the theory level without constantly having to relate what you are learning to the concrete or your own experience, then you are going to be successful in school. Also, your way of thinking will fit with all the standards of evaluation which decide if you have merit... the 'rites of passage' for scientists, lawyers, doctors, etc.

**P.O.A.** That implies that: a) those who succeed never get in touch with their feelings - they separate them out so that 'feelings' are distinct from what they are doing; b) those who don't succeed have a whole bunch of built-in feelings that they don't understand either and never get a chance to use. They even can be at the whim of the media, for example, which manipulates those feelings that are never quite understood or able to be used.

*"I am an empathetic/kinaesthetic learner. I project myself into a situation or subject that I might want to write about and 'feel' where I fit in that world. I also use my 'felt sense' at every stage of the writing process."*

**M.S.** Yes. They've downgraded themselves because they have never been confirmed. I happen to be an intuitive thinker who has been confirmed. I have felt a strong pull in me to confirm those other non-traditional thinkers. At the same time I have been developing a clearer and clearer sense of what the merit is in my approach... What's more, what I do is based on what we all do, just to live in the everyday world in an organized way. (Hence nobody has a particular advantage over anybody else). When I studied Kant, I got a really clear picture of how we each have our own way of constructing the 'world' that we interact with. The image I have is of the 'cat's cradle'. The aspects of how we organize the world are made up of the 'points' of tension that we develop plus the 'lines' that connect these points of tension, and which are the result of our pulling our hands apart. This is each our own individual picture, although the image of a two or more person cat's cradle is definitely one worth reflecting on. Anyway, once you have this image of a cat's cradle with it's own particular pattern, then, of course, the pattern could change. What was, in one context, a 'point' could at another contribute to a 'line', and vice versa. The image haunted me - benevolently. It helped me deal with all the questions of 'what is real?' and 'what is not?' and got me very

much interested in 'how do we and on what basis do we construct our world views?'

**P.O.A.** So you are trying to understand world views at a very personal level. Certainly, if everybody can create world views, we may have millions of them. How would we connect all these?

**M.S.** It's all part of communication - underneath. "My view - does it overlap with yours? How?" There is a sort of hidden conversation that goes on with people... I also began to feel that there were a limited number of forms that we all use.

**P.O.A.** Would forms be like 'events' or like 'methods'?

**M.S.** The word 'medium' seems to be clarifying. When we are thinking thoughts that are more than the simple response to some stimulus in the environment, we integrate or organise each thought into

something more complex. I feel there are a limited number of kinds of organisations. I think there are three. Medium is a good word for two of them, because they are the two which are more directly aesthetic - space and time. The third major (mode) of organizing is "meaning" - or symbols. This last is the part we bring to the world because we are human beings - with all that that carries with it. But feelings for all three mediums are there in all of us. The feeling of being oriented in space is a commonality - and a very important feeling for everybody.

**P.O.A.** And the feeling of being oriented in time?

**M.S.** In your own time, and then, through space, into common times.

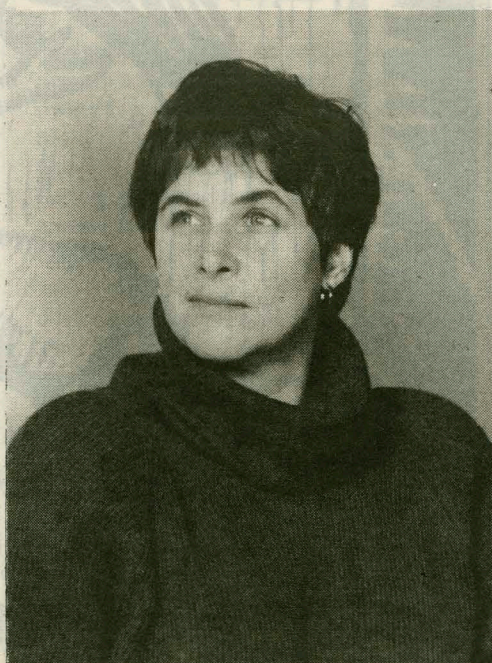
**P.O.A.** You don't mean it's connected to the clocks either -

**M.S.** No, it's the fact that we recognize and develop a 'self' through the sequence of inner events. The 'inner sense', time, gives you yourself (as a possibility) and the 'outer sense', space, gives you the world (as a possibility). Going back to Kant - space and time are not the relationships between objects or events, because in order to come to some understanding of even what an object is you've got to presuppose time. Space and time are the conditions of experience.

**P.O.A.** It seems to me that most of our world and culture has been using measuring devices on space and time, that are superimposed. People don't really understand what it is but they can measure it or quantify it. This says nothing about quality.

**M.S.** Right - because that's the way we can get a hold of them. Sometimes (often) those controls begin to have a kind of reality - the clock sets a time - it shapes the way we

(Cont. on page 9)

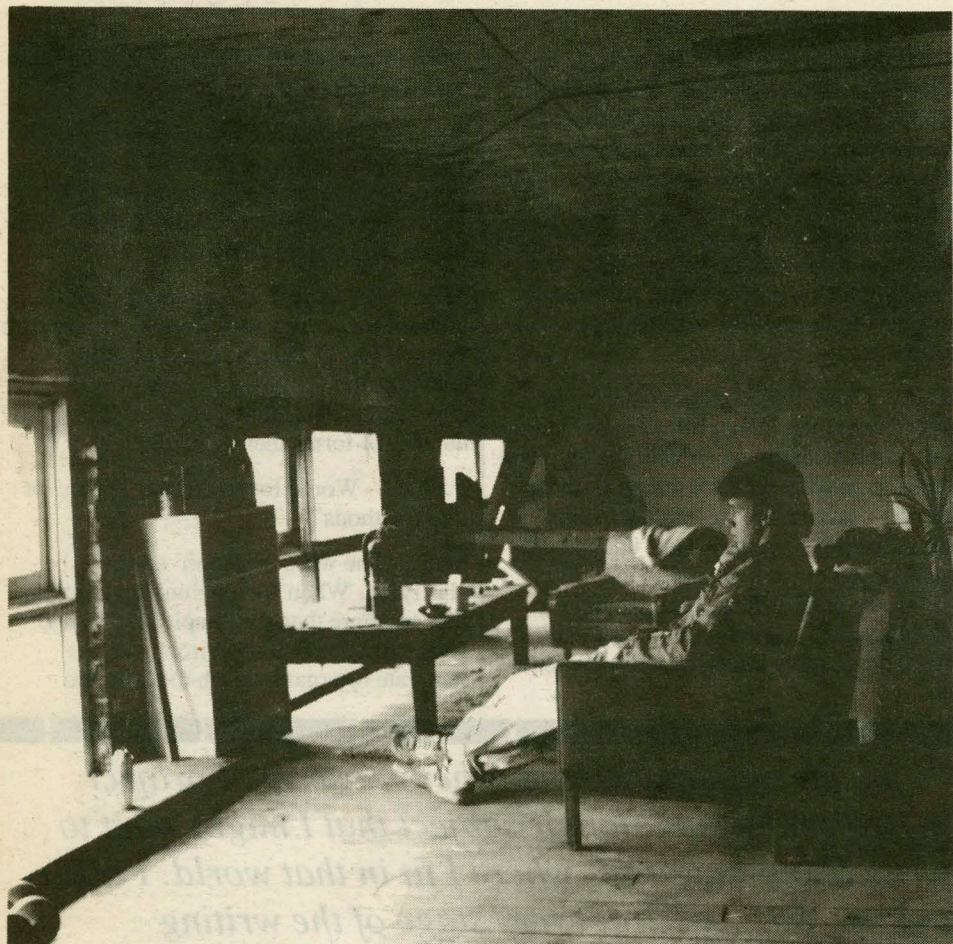


”





# THE PRICE OF B



## RAID ON 339 RAILWAY ST.

"7:15 p.m. On September 19, 1986, the Fire Department, accompanied by five police officers, went to the building in order to evacuate the premises and board up the upper floor. Prior to boarding up the premises a search had to be made of each suite to ensure no one was locked inside. If there was no answer to knocking, entry was obtained by kicking the doors at the locking device. Fire axes were not used to "smash and axe" down doors as alleged.....an axe was used as a lever to pry off a lock on one occasion. On another occasion, the flat board part of an axe was hit on a door knob in order to force the door open. At no time was the axe used as a chopping instrument at 339 Railway Street. Eight doors were forced open and there was only one person found in the upper floor..."

(quotes from the building manager, dated September 19, 1986.)

▲▼

"By this time at least three fire officials and two police officers forced their way into

my studio. I told them they would have to produce a search warrant before I would allow them in. However all questions concerning the legality of their actions were brushed aside. No documents whatsoever were shown to me to validate their actions.

Seeing that they would not listen, nor follow normal protocol, I began in a hurried fashion to pack some of my expensive equipment and tools that I need for work, noticing at the same time that the police were attempting to see if there was any stolen property or illicit material."

(Oliver Hockenull, tenant, in a statement to City Council, October 15, 1986.)

▲▼

"Police officers took photographs of the premises, in order to aid in the prosecution of the owner of the building.

The owner arrived on the premises and was informed that the upper floors would be vacated and boarded up. City crews arrived at 10 p.m. to commence boarding up the building. The ground floor and basement were allowed to remain open for commercial

use only, in accordance with the Fire Commissioner's order."

(quotes from the Fire Commissioner's Report to City Council on October 15, 1986.)

▲▼

"7:45 p.m. Charles Mattson calls to inform me that the police and Fire Department are kicking in doors and will be boarding up the entire building.

8:00 I arrive to find several police officers sitting in my office. I introduce myself and ask who's in charge. I'm informed that under the Fire Commissioners Act they are allowed to kick in the premises doors and close off the entire building. I return to my building to survey the damage. All the doors have been damaged due to being forced open and all doors have been marked numerically."

(statement from the building manager, Gord Grandison, dated September 19, 1986.)

▲▼

Emergencies

25. (1) If an emergency arising from a fire hazard or from risk of explosion causes the Fire Department to be apprehensive of imminent or serious danger to life or property, or of a panic, he may immediately take the steps he thinks advisable to relieve the hazard or risk. He may evacuate a building or area, and may call upon the police and fire prevention authorities having jurisdiction to assist him.

(Fire Services Act, Section 25)

The Fire Commissioner rarely issues an evacuation order pursuant to section 25 of the Fire Services Act. A section 25 order has never before been issued in the city of Vancouver. The fact that the order was issued indicates the seriousness of the situation.

(Fire Commissioner's Report to City Council on October 15, 1986.)

▲▼

"The company applied for a development permit and a building permit, both of which were granted. There was a rather long and arduous effort in getting these permits, including lost plans, contradictory interpretations, and a generally negative environment and little co-operation.

A major hostile action was initiated by the city when it roused the tenants and posted an "unsafe to occupy" notice, followed by many visits by the Fire Department. Most of the objections in the "unsafe to occupy" notice were attended to, but our efforts to get an inspection failed. There has been no communication or correspondence — absolutely none — with regards to unapproved use of the building since the posting of the notice.

This lack of cooperation ultimately resulted in the recent attempt to evacuate the building using fire department emergency codes as an excuse. I would like to give full credit to the fire officer in charge the night of the raid for using good judgement with respect to evacuation of only the second floor. Without his presence of mind many innocent tenants and ourselves would have had unnecessary and severe economic hardship."

(Dated October 15, 1986. Statement by Gord Grandison, building manager.

Addressed to: the mayor and members of council, the department of permits and licenses, and the Vancouver City Fire Department.)

▲▼

My studio was and is very important to me. It is a clean, safe, perfect place for my work in photography and film; it is also a place that lets me get away from the feeling of alienated consumerism that is so prevalent in our society...

(Oliver Hockenull, tenant, in a statement for City Council on October 15, 1986.)

▲▼

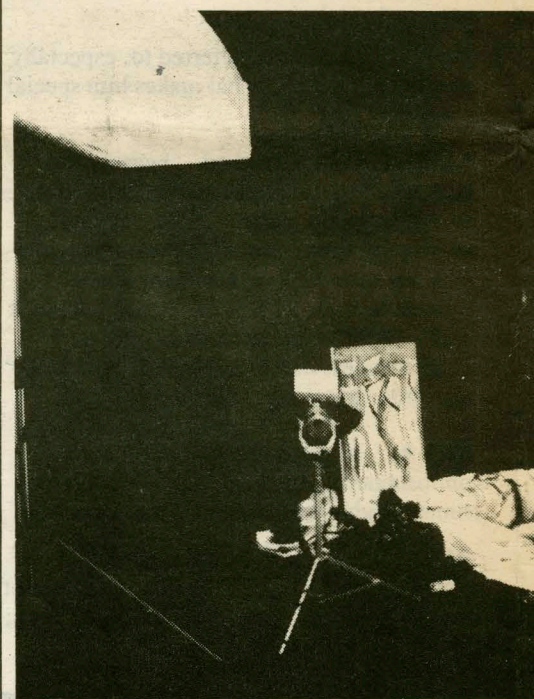
Nineteen percent of the total available office space (20,471,039 sq. ft.) was unrented in Vancouver, October 1986.

(City Hall Planning Department)

▲▼

Some of the points made by the delegation were:

that conflicting information was received from various city inspectors, e.g. some



## WOMEN PAY

Sexual politics. Look around the Art School. Most of the students are female. Faculty? Well the faculty is mostly male. This sexual inversion exists in theatre and music too. Male boards of directors hire male producers who work with male artistic directors who partner with male playwrights. It's all who your friends are, right? Women are rarely visible in the power structure. What happened to life-after-art-school. The roots are complex — social, historical, political and economic.

Me, I was trained in classical percussion. My teachers left me with two big lessons: first, "don't move while playing" and second, "remember, you women are still being punished for eating the apple in the Garden of Eden". Brought up to be an obedient young woman I internalized these concepts. It took years to realize that these ideas denied my musical sensuality and inhibited my innate sense of joy, intrinsically linked to being woman.

Now out in the world, I'm working in a heterosexual environment. But I wonder how mixed it really is. For example, the World Drum Festival at Expo this past



Margaret Bootsma

summer threw me for a loop. Yes it was great music performed with wild exuberance. But the male/female ratio was about 125/2. There were a couple of female go-go dancers on stage and all the musicians were male. An accurate reflection of the male-dominated world culture and one that dismayed me.

Women have been excluded from mainstream culture since the onset of patriarchy, about the past five thousand years. Now, some think times are changing. Men and women are sharing roles, as women move into the workforce and men return to the home. Spirituality groups are springing up all over and both sexes are rediscovering the power within, and our connection to the earth/goddess. Learning to love ourselves we learn to love each other — and perhaps we finally share in the process of creation.

The race has lived through matriarchy and patriarchy. Now we are witnessing the decay of an archaic culture in a time of social evolution. In 1986 the global beat was male. But hey! — I hear there's a thirty-piece all women drum band in Senegal, and they're hot! **Leslie Fiddler** ■

Leslie Fiddler is a producer with the Public Dream Society. For fun she plays music and juggles.



# BEING AN ARTIST

indicated that hotplates were acceptable in studios while others advised to the contrary;

that City Council should direct staff, in consultation with the owner and tenants, to negotiate a resolution of this situation to enable artists to re-occupy this building;

that the city review the experience of other major cities in North America who have developed by-laws to allow rezoning of commercial warehouse space for studio use and, in some instances, for residential studio occupancy;

that zoning and development bylaws should contain a definition of "artists studio" and any process of deliberation towards such a definition should include consultation with artists in the community.

(quotes from City of Vancouver regular council meeting minutes, October 15, 1986.)

Artists For Creative Environments: A.C.E. has been formed in Vancouver as a lobby group. Contact Brian Lynch: 684-5443.

At this point I would like to thank all the people who generously volunteered their time and resources. Martin Baker from the Downtown Eastside Economic Development association: we wouldn't have gotten to city hall without him. Ester Rauschenberg from the Firehall Theatre, and Jay Scott from Cattle Prod. And all the musicians for the benefits. CKVU, Co-op Radio, and The Sun. Jackie Dionne ■



## YOU TAKE, WE PAY

During study week there was a 2-D divisional meeting at which I was a student representative.

At this meeting the future of the stores in the printmaking and painting departments was discussed. The store operating out of Steve Wong's office will continue until the end of the school year but the painting department store has closed. The problem that brought the closure is this — the amount of thieving of canvas, wood, painting supplies, paper, and whatever else was available, has put that department in the red well over \$5,000. Theft of almost 2 rolls of canvas alone cost \$2,000. The school does not insure these supplies and the only way to cover the loss through more sales would put the material costs higher than they are offered at art supply stores (assuming that the thefts were to stop immediately.)

The administration has decided that rather than continue to have studio assistants sell supplies (an activity which is not technically in their job description but supported within their departments), a store selling supplies to staff and students will be organized and in operation hopefully by Sept. 1987. It has been agreed that this store should be operated by a manager hired by the College and not contracted out.

It will aim to operate on a break-even basis (similar to what exists presently, except that costs will include store employee's salaries and other variable costs associated with the store.) Only items which can be provided at a significant cost savings to students will be made available. Issues yet unresolved include the actual location of the store and the style of operation.

Marcia de Chadenedes ■

## WHAT'S IN STORE

The following is a list of recommended stores which have reasonable prices on film and developing. **Lens and Shutter** was not included because they have been known to give out incorrect information concerning materials.

### Film and Paper

#### Davie Photo Lab

1064 Davie St.

#### Black's

Numerous locations - mostly in malls

#### Leo's Cameras

1044 Granville St.

#### Kerrisdale Cameras

42nd and West Boulevard

#### Treck Photo

105 West 2nd Ave.

#### London Drugs

(film only)

### Colour Processing

#### ECCAD Photo Department

Does processing for College Departments. E-6 process. Saturdays only. Unmounted. Senior photo students will do custom printing etc. for peers.

#### Professional Colour

1760 W. 2nd.

For slide and print processing.

#### ABC Colour Prints

4th Ave., 736-7017

For colour enlargements

#### Key Colour Photo Lab Ltd.

117 E. 2nd.

For large colour work - murals etc.

#### Colorific

195 W. 7th Ave.

For large colour work. ■

	Arches Cover 140lb. 22x30	Conte Drawing Crayon 11/2	Oil Paint 40 ml. Cadmium Red	Acrylic Paint 8oz. Titan- ium White	Sable Brush #2	Black Sketch Book 9x12	Metal Ruler 18"
Albin's	\$4.75	\$11.40	Bellini \$12.50 (2oz)	\$6.95	\$2.80	\$11.95	N/A
Bensen's	\$5.15	\$11.95	Windsor Newton \$15.95 (38ml.)	\$11.00	Water Colour 50 Page	\$7.10	\$7.95
Dragon	N/A	N/A	Flying Eagle \$8.70	N/A	N/A	N/A	N/A
Final Touch	\$3.50	N/A	Windsor Newton \$2.31 (on sale)	Aquatec \$6.00 (120ml)		11x14 \$17.31	24" \$16.20
MacEwans	\$4.75	\$11.50	Lukas \$31.95 Lukas Studio \$4.10	\$12.75	\$2.45	N/A	N/A
Maxwell's	\$5.25	\$11.95	Holbein	Liqui- tex \$11.10	Reg hair \$3.50	8 1/2 x 11 \$15.95	\$7.25
Opus	\$3.30 (250 frames)	\$11.40	Shiva \$7.01	Shiva \$8.05	\$3.85	8x11 \$12.90	\$7.95
Reid's	\$4.75	\$11.95	Windsor Newton \$3.75	Aquatec \$12.75	\$4.35	\$12.95	\$7.95

Loretta Ip

Research — Adam Lossing, Margaret Bootsma, Singer, Achtem

## AT THE ARTIST'S EXPENSE

### Albin's Art Supplies

368 Powell St., 687-8006

This is a really nice little store. The overall prices are competitive (10% off retail on everything) and the atmosphere is great — eclectic decorations and suave music. The owner, Albin, is friendly and very helpful and gives students tax exemptions as long as you mention it before the price is rung up and show your I.D. Also, Albin is cute.

### B.C.I.T.

Check their bookstore for cheap supplies.

### Behnsens Graphic Supplies

1016 Richards St., 681-7351

No student discounts unless you drop a bundle. Tax exemptions. No major sales — small specials only. Comprehensive graphic supplies. Expensive.

### Dragons Arts and Supplies

461 E. Hastings

Not your traditional art supply store, unless you are a traditional Chinese artist. The owner is a very nice man, and has stocked his shelves with an interesting variety of unusual imported brand-name items and curious odds and ends. Worth browsing around in. Origami paper is \$1.55 and is beautiful.

### Final Touch Frames

76 W. 6th (at Manitoba). 872-3023

This is a place to keep your eye on, as there are frequent and impressive sales. Most items are between 10 - 20% below retail price. Right now, until the end of March, there is a 55% reduction on all frames. Graphic supplies are 40% off, as are selected paints. A sale table at the front has a variety of odd items, and the sales people are helpful. Tax exemption.

### Kroma Artists Acrylics

1649 Duranleau St., 669-4030

They only carry acrylic paint. The prices

are reasonable but check with fellow painters as to the quality. No student discounts, but tax exemption.

### MacEwans Arts

331 W. Pender St., 685-6920

A 10% student discount, plus tax exemptions. They have a bargain table with broken sets of art crayons (eg. conte). Also they play rock'n'roll to shop by. This is where the finer of the fine artists shop. (Better selection than Maxwell's.)

### Maxwell's Artists Materials

Seabus Terminal

Again, 10% student discount and a tax exemption. At present a 40 - 50% sale on watercolours is in effect. (eg. cadmium yellow down from \$5.25 to \$3.15.) Mecanorama lettering and Gemini watercolour paper is also on sale. More rock'n'roll.

### Opus Framing

1360 Johnston St., 688-0388

The location is convenient! Make sure you tell them you are a student if you want a tax exemption. They give a 30% discount to students. Sales: September — paper 10 - 15% off. Christmas — paint sets 10% off. February — brushes 10% off. Ongoing specials on small items — 10%. Presently they have a discontinuation sale of Ilford photo supplies.

### Reid's Art Supplies

5847 Victoria, 321-9615

10% student discount and tax exemption. Sale on Amsterdam and Windsor Newton paints and on framing supplies. Friendly, helpful staff.

### U.B.C. Art Supplies

228-4741

Check their bookstore for inexpensive supplies. ■

## SILT-BOTTOM PRICES

### Free Clay

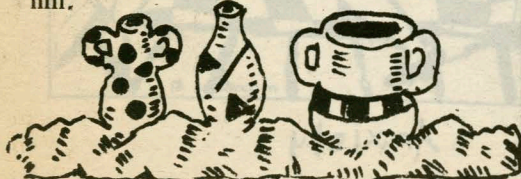
(... but you gotta dig it up yourself!)

...really good, 99.99% pure, red low-fire earthenware clay — no muss, no fuss (well, actually — if it's raining out — lots of muss and lots of fuss) can be used right out of the ground, with a little bit of low-tech processing or, if you're needing slightly more sophistication, can be mixed with some other store-bought (??!%) ingredients in small percentages.

...and where is this stuff...?

(KANAKA CREEK PARK)

(...so, like, no 4 wheel drives, eh?! this is a quiet, little public park area) in lovely Whonnock, just this side of Mission, on the north bank of the Fraser River, just up the hill.





# POETRY

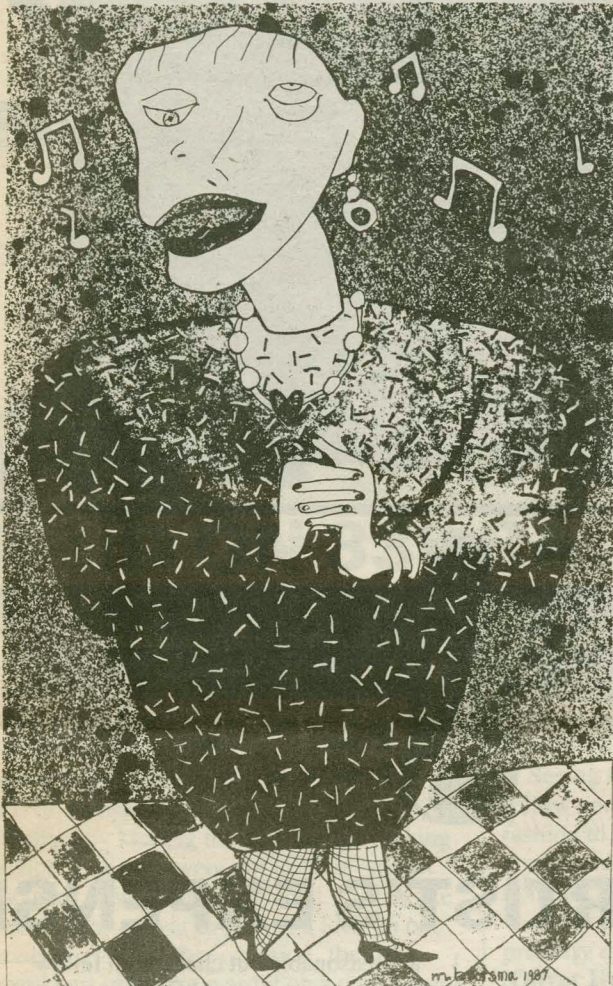
Strangers in night,  
play on,  
all content — walled fronts.

Wind swept shadows under pale eye,  
dance in coutours.

Inner city — burnished hollow.

Self possessed wanderers trail by  
— acting dreams  
Urban visionaries moving horizontal.

**Keith Daniels**



"Give me some cash" - OPERA

i'm not black leather  
i'm a christ  
strewn on my burden  
i'm epoxy glue  
holding it together  
i'm suffering  
and insanity  
for the suffering  
and insane  
i'm dispossessed  
of meaning.  
the blind  
are indisposed  
of grace

**Roberta Cantelon**

## Drinking Chai

Why does blue  
Come after green and yellow?  
A development  
Of a disease  
Called language  
Throw in phonemes  
And you have a dying race  
Jabberwockies  
Drinking chai to stay alive  
And speaking to machines  
For when one hears the phone ring  
One replies hello  
Though I smell glimmers of hope  
In those who wear no watches  
And time instead is measured by  
Events

**Jerry Stochansky**



Obsession

## Bound by Gravity

Bound by gravity  
Flesh coloured pieces fall to the ground  
Green aliens exist in the mind  
But not the heart  
So we'll never leave  
Instead apples rain  
On Newton's head  
Tied to the core  
Most popular love  
Self  
Centre of the universe  
Furnace heat  
And we were always taught  
Never venture out in the cold  
Or you'll catch pneumonia  
Alien virus  
These mental thoughts  
That our bodies must be subjected to  
Nomads who are still  
Bound by gravity.

**Jerry Stochansky**

## Winter Snowfall

heat  
rises out of this house  
and I am powerless  
to stop it.

snow  
loses itself on the warm tongues  
of children, the city full  
of people in the streets,  
morning breath still  
in front of their faces  
like horses after a long ride.

they walk past the cold  
monuments to heroes  
and stock exchanges,  
the winter trees  
strung from street to street  
like a short burst of birdsong  
in the wide cold air.

the old women and men  
with their umbrellas and damp voices  
survive like the cats  
you never see in the rain,

the winter turning in on itself,  
absorbing the city,  
the snow falling  
just like it does in your memory.

**Robert Gore**

Oak splinters fly,  
in a red days moon,  
Sound box volumes out a pointed Liszt.

Cornered wide mouthed dreamers  
take in each others yesterdays,

— but you see through my dancing,  
follow.

Liquid pale muscle etches into  
someones velvet innocence,  
Silent wistful lovers hold on  
in a subconscious rendezvous,

— but you know why our dance  
follows.

**Keith Daniels**



Anxiety



# A LETTER TO MARGARET

The day Indira Gandhi was assassinated my good friend Maureen phoned to tell me the news. She knows that I am a haphazard reader of newspapers, and that often several days can go by before I find out about the occurrence of a major world event. I remember hanging up the telephone and looking out into the garden, staring out into the peaceful green trying to make sense of the fact that someone had been shot in a country half-way across the world. And as I stared out at the garden I felt a vague feeling of puzzlement and sadness, the intangible connection with the death of someone famous that we all feel.

When Margaret Laurence died earlier this year I learned about her death from the radio news. I was not shocked, because I knew she had been ill, but as the day progressed I found my mind constantly drifting back to thoughts of Margaret Laurence — and thoughts of Indira Gandhi. That night I watched the news and the following day I read the obituaries in the newspapers. And, though all the most salient details of her life were mentioned, I couldn't help feeling shortchanged, that somehow her life was not contained in the list of publications and achievements that were referred to. Obituaries are often prepared in advance, just in case, and the ones I read that day seemed to have very little to do with a life that had been rich in many ways.

So I decided to try and write about Margaret Laurence in a way that would help me to realize what her life had meant to both myself and other people. I had always wanted to write to her to tell her how much I valued her writing, but I was always afraid of putting words down on the page, afraid of writing to such a well-known writer. It is only now that she is gone that I realize my words would have been graciously and honestly received. This, in a sense, is the letter I would have written.

When I was barely eighteen I read Margaret Laurence's novel *A Jest of God*. It was required reading in my first year English class at university and like most normal first year students, I did not begin reading it until the day before we were to begin talking about it in class. I remember staying up very late that night to finish the novel and then going in groggy-eyed to talk about it in class. My English teacher was a large, gruff woman who talked about literature in a non-sense way and who cared about her students in a way that was unusual for a university professor. She would ask us at the beginning of each class how we were feeling, and if you were in the front row she would glare at you in an intense but concerned way and give you a short lecture about nutrition, birth control or just plain common sense.



Patrick Long

*As a writer, therefore, I feel I have a responsibility. Not to write pamphlets: not to write didactic fiction. That would be, in many ways, a betrayal of how I feel about my work. But my responsibility seems to be to write as truthfully as I can, about human individuals and their dilemmas, to honour them as living, suffering and sometimes joyful people. My responsibility also must extend into my life as a citizen of my own land and ultimately of the world.*

Margaret Laurence

She called all of us by our family names, preceded by the appropriate Mr. or Ms., and she would pick names out of the air to answer all the difficult and embarrassing questions about the books that we were studying. I had a nasty habit of falling asleep in class and on several occasions I awoke to a curt and loudly rendered remark like "Mr. Gore, are you in a state of ecstatic rapture or did you just not get enough sleep last night?" But though her

voice was gruff, her eyes were smiling.

In this same tender and tough way she pushed and bulldozed us through *A Jest of God*. I remember spending two weeks on the novel, two weeks in which I came to understand writing in a way that I never had before. I came to think of Rachel, the main character, as a friend, and when the time came to move on to the next novel on the course list I felt a peculiar sense of loss — it

was as if I had spent all this time getting to know a person only to have her move far away to another city. And the writing, well for the first time since I was a child, writing came alive for me.

Rachel's character captivated my thoughts, her determination and vulnerability echoed many feelings that I had felt and, above all, Margaret Laurence's writing made me realize that writing did not have to be extremely difficult in order to be good. Inspired to read more, I read the rest of her Manawaka novels and short stories in the next few months. I found them full of strong women characters, characters who challenged the world around them by refusing to accept the status quo, especially when their livelihood as individuals was threatened. And as I read through her novels and stories I began to feel a growing awareness of the value and integrity of being a Canadian. This sense of Canadianness, this feeling that there were things of value in our strange diversity, was something that came over me slowly as I read Laurence's work. She enriched her novels and stories with a sense of the history of both the land and the people and this, coupled with the strength and integrity of her characters, encouraged me to begin thinking about my own place in society for the first time. And for this introduction to the world of literature, history and ideas I will always be grateful.

In her last novel, *The Diviners*, Margaret Laurence attempted to bring together many diverse elements of Canadian history. She took a chance and wrote a large, sprawling novel in a country that is used to small, compact literature. The result is a novel that is full of many passages of beautiful writing: it is also a novel in which Laurence tried to do too much, tried to tie in too many aspects of cultural history into the history of one family. But Margaret Laurence took chances because she believed in things. In my first year English course it was this "strength of conviction" that impressed me more than anything else, for up there with Fitzgerald, Faulkner and all the big names of literature, Margaret Laurence stood her own ground as a Canadian, as a woman and as a writer.

Much has been said in the last little while about Margaret Laurence's life, and many people have spoken much more eloquently than I about her commitment to writing, her encouragement of young Canadian writers and her attempts to fight oppression worldwide for writers in other countries who have been imprisoned, tortured, or who have had their work censored or banned. I did not know this Margaret Laurence. I knew her only through her writing and, as a young would-be writer of eighteen, that was all the encouragement I needed. **Robert Gore** ■

## INTERVIEW

(Cont. from page 5)

run our world so - it acquires that 'reality' because of the blend -

**P.O.A.** This third medium that you spoke of...

**M.S.** I call it "meaning" - and it emerges once you bring human beings into the equation. When you are dealing with the mediums of space and time you don't have to refer to values or significant symbols. Instead you base your explanations on descriptions.

**P.O.A.** Well, where do these values come from?

**M.S.** Meaning connects with our need to communicate with others - each of us inside our own 'world views' (Leibniz' windowless monads ?)... To be able to feel as though we have gotten across to somebody in their

world - that's one prime motivation for making meaning. There is something about the other two complementary mediums - space and time - ties us down to what only happens to be true. 'Symbols' and 'meanings' seem like they are a way to get beyond - to what is everlastingly true. If we can determine something that we can agree on, outside of our monadic existences - something constant - then we can communicate and we can get across that void (abyss) between us. Just as there is an urge to find yourself in your world around you, I think there is an urge to develop symbols that we can communicate.

**P.O.A.** The religions of the world do that quite effectively — there is a comfort to the individual who believes that there is something 'out there' and as a constant that everybody believes in for some sub-communication - would you agree with that?

**M.S.** Yes, I would believe that's one of the major motivations for religions, to make

meaning for us so that we do not feel so alone.

**P.O.A.** But, suppose you don't have that -

**M.S.** I still would have the need to make meaning. And we all, even those who are religious, are faced with the dilemma of making a meaning that makes each of us, in ourselves, more clear to ourselves, and also helps us to communicate that across to others.

**P.O.A.** That sounds like it should be a very easy thing to do in one way - to work with meaning - one is honest with oneself - it should be no problem to be honest and clear about what one feels and to communicate it. But it also sounds like a very hard and difficult task because I think we have been working on this for thousands of years and -

**M.S.** I really like that poem by the pilot which says "to slip the surly bonds of earth". I think that any time we go into the meaning

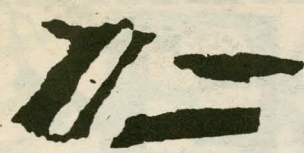
level or mode that we get out of space and time. And space and time are our anchors to experience- they ground us. Feeling grounded is a good feeling too. Somehow we must manage both, or, rather, all three - and that's difficult.

**P.O.A.** I think we are almost out of space and time for this interview.

**M.S.** "Had we but World enough and Time..." If I could 'roll up' as much as I can into one ending thought... I think it is very rewarding to study the three mediums/modes: space, time, and meaning. From study we can learn how they affect the theories we build, and also the thoughts and beliefs which flow from those theories. I believe they can give us a way of comprehending, of getting into a theory which quickly gets us to the heart of the matter. I believe they can make 'abstract thinking' more accessible to people... And it involves treating 'theories' more like 'works of art'.

**P.O.A.** Thank you very much. ■





PRO  
GRES  
SIVE

# HOUSEKEEPING



## CHICKEN PAPRIKITSCH

A West Coast version of the Austro-Hungarian favorite.

Select a medium sized broiler-chicken from the Granville Island Market. On your way to the meat market, select one small red or green sweet pepper, some onions, parsley, a container of sour cream and some colourful vegetables in season. I like carrots, snow peas, and red sweet pepper. (You will use these veggies to create interesting designs on top of the Emily Chicken Paprikitsch — more on this later).

Cut the young chicken (3 lbs.) into parts; legs, thighs, wings, breasts (4 parts). Debone the thighs, breasts; add the bones, back, neck and giblets to 1 quart water with an onion, salt, pepper — boil for 1 hour to create stock.

*melt in a heavy metal pot:*

1 1/2 tablespoons butter

1 1/2 tablespoons cooking oil

simmer until golden brown. Add:

1/2 teaspoon salt

2 cups well seasoned stock

As soon as the ingredients have reached boiling point add the chicken parts.

Simmer, covered until tender (about 1 hour)

*Stir — 1 teaspoon flour into 1 cup sour cream. Stir this mixture into the pot. Heat the chicken 5 minutes longer, but do not boil.*

Serve in a bowl (preferably from the ceramics shops on Granville Island) on top of fresh egg fettucine noodles. Garnish with an artistic arrangement of vegetables steamed in water until tender, then buttered. My favorite combination of vegetables are carrots, sweet red peppers, and snow peas.

Bon appetit!

Sam Carter ■

## SPAGHETTI PIE

6 oz. spaghetti

2 tbsp. butter

1/3 cup parmesan cheese

2 beaten eggs

1 lb. ground beef or Italian sausage meat

1/2 cup chopped onion

1/4 cup chopped green pepper

1 — 8 oz. can tomatoes, cut up

1 — 6 oz. can tomato paste

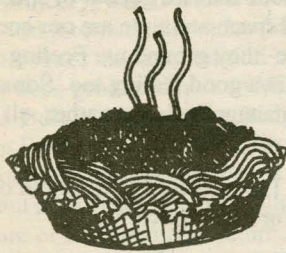
1 tsp sugar

1 tsp dried oregano

1/4 tsp salt

1/4 tsp garlic salt

1 cup (8 oz.) cottage cheese, drained  
1/2 cup (4 oz.) shredded Mozzarella cheese

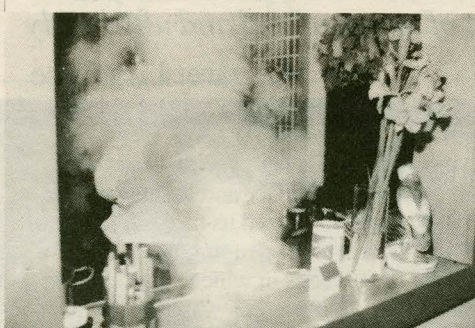
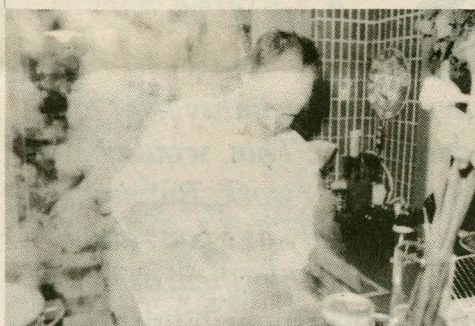
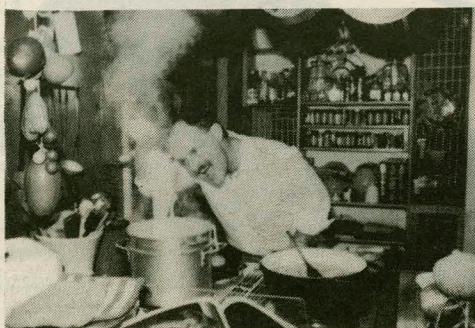
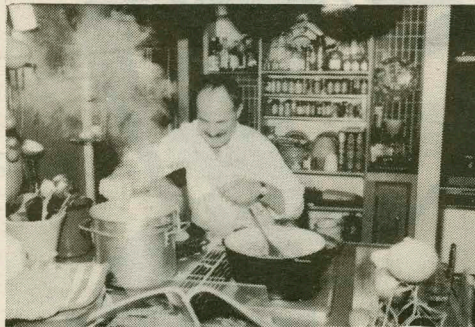


Cook and drain spaghetti. You should have 3 1/4 cups. Stir in butter after draining. Stir in parmesan cheese and eggs. Form as a crust into a 10" pie plate.

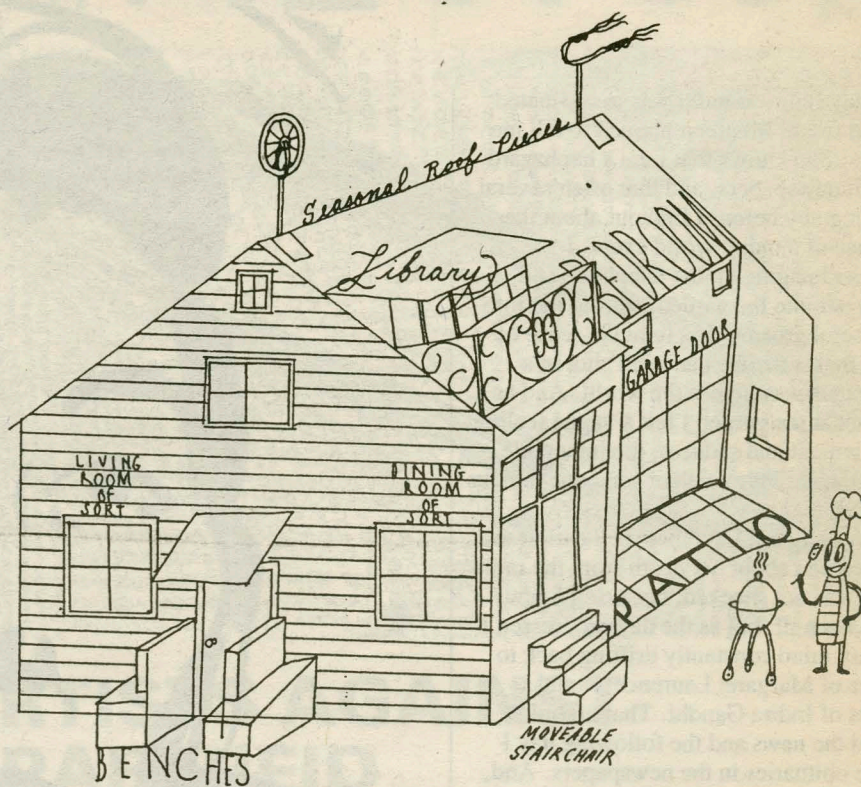
In a fry pan cook beef, onion and green pepper until vegetables are tender. Drain excess fat. Stir in undrained tomatoes, tomato paste, sugar, oregano, salt and garlic salt.

Spread cottage cheese on top of crust. Fill pie with meat/tomato mixture. Cover with foil and chill for 2 - 24 hours in fridge. Bake, covered, in 350 degree (F) oven for 60 minutes. Uncover, sprinkle with mozzarella cheese. Bake for another 5 minutes. Serves 6.

Adam Lossing ■



John Wertschick



## THE LONG AND THE SMALL OF IT

A long time ago last year, my Dad sent me an entry form for a "small house" competition put on by the American Plywood Association and Progressive Architecture Magazine. I like houses a lot but don't know much about being an architect. I figured this might be my only strength. I rode around looking at houses and read a book called *Pattern Language* by an architect named Christopher Alexander. It's a great book

about building a city and a home. As hard as I tried to make a straight-edged entry, it was hopeless. On the last day I drew as I best I could and turned it in, on April 1, which I thought was appropriate.

Much to my surprise, they liked my house and gave me one of the prizes, \$1,000.00 and I paid back-taxes.

Patrick Long ■

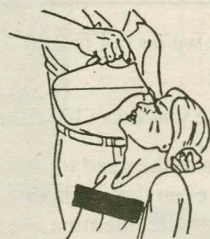
## KATTY'S KRYPTIC KOLUMN

It seems like just yesterday S. was working on making A., and now it's old news. Those kids even dyed their hair the same colour. M. the D.B. has a new one on the line but its so hush-hush I can't even begin to divulge my information. The Howdy Dowdy pub nite was fun thanx to those crazy grafux students. C. and A. won the prizes and tore up the town until the wee hours. P. ran off with K. (or is it C.?) when just a week before he had punched her in the nose. He showed up a few days later with an unsightly red mark on his neck. This particular fashion statement seems to be the rage. I think St. A started it because S. is continually sporting one.

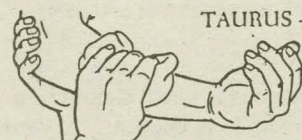
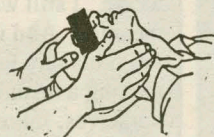
Later in the evening R. and D., in a contest with 2 girls (who will remain nameless), succeeded in injuring and embarrassing themselves and their friends by trying to ride up the stairs at Mulvany's. Around closing time B., unbeknownst to I., invited many drunken fools over to their shared abode. B., upon getting there, promptly passed out leaving I. to deal with the unruly mob. No-one knows who that Australian was but let's just say he didn't make any new friends. Now I want you all to remember: Any news is newsworthy in my books. So keep up the good work and run rampant. . . Toodles.

Terminally yours Katty ■

## HOW YOU WILL DIE, ACCORDING TO YOUR ASTROLOGICAL SIGN. by Ian V.



ARIES — Ailments affecting the cerebral hemisphere of the brain, organs of the head, eyes and ears.

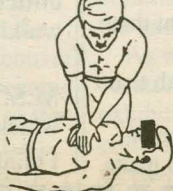


TAURUS — Neck, throat, larynx, tonsils,



GEMINI — Shoulders, arms, lungs.

LEO — Heart, spinal cord and aorta.



CANCER — Stomach, diaphragm.



LIBRA — Kidneys, skin and the suprarenals.



SCORPIO — Bladder, urethra, the genital organs, rectum and descend ing colon.



CAPRICORN — Knees, bones (in general) and certain skin eruptions.



PISCES — Maladies, principally of the feet and toes.



AQUARIUS — Limbs from knees to ankles and varicose veins.



SAGITTARIUS — Hips, thighs, femur.



## REVIEWS

## BARS

Last Friday, after a strenuous week of 'making art', I decided it was time to go out on the town. It was either that or sit at home and contemplate becoming a furniture salesman.

Now to begin with, it has always amazed me that in this universe, in a particular solar system, on a particular planet on a particular day of the week, at particular hours of the night, humans would conglomerate in a small smokey room to gyrate to sound vibrations.

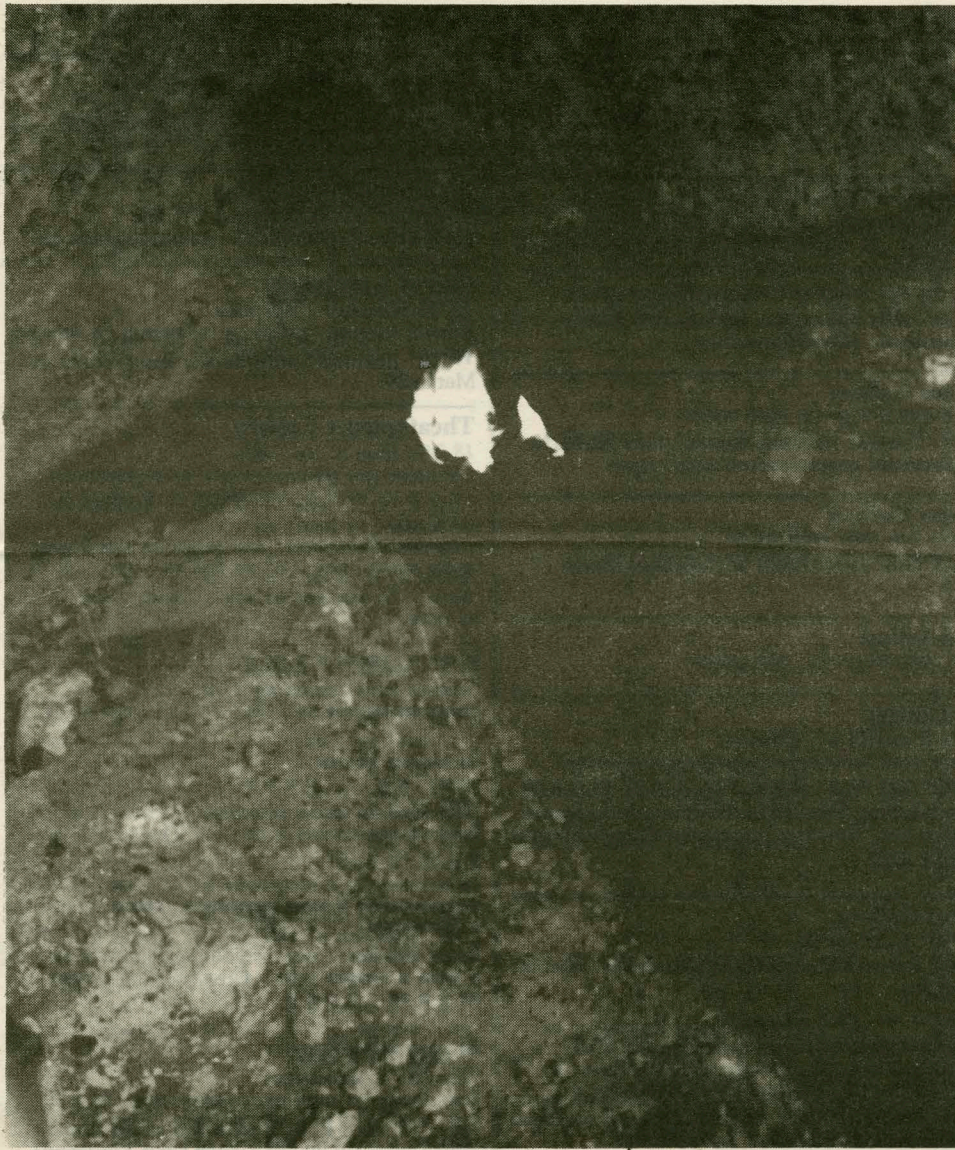
Looking for Mr. or Ms. Goodbar, however, went out with the seventies, seeing that sex is out and celibacy and AIDS are in. Because of this loss of goal (sex), I've noticed that bars are suffering. More and more people are opting to stay home and contemplate furniture salesmanship than go out, have fun, and catch a communicable disease. Bars now have to invent gimmicks to bring in the lush crowd. Some are truly creative.

One bar gives out tickets with numbers at the door, and then calls out numbers during the evening for cash prizes. It's sort of a bar/game show combination. Another bar has resorted to Mardi Gras parties where people get to wear funny hats while sipping tequila sunrises or gin tonics. I mean, one can learn a lot about a person from the hat they wear.

My favorite club is the pack-your-bags-and-you-might-be-in-Hawaii-this-weekend bar. Now the idea is you pack your luggage full and bring your passport, and two happy people will win a prize to be flown to Hawaii that evening. I love watching the other people who didn't win, lugging their suitcases around the bar the rest of the night.

The best was on the news a few weeks ago. It was a piece about Safeway supermarkets that hold Singles Nights. It seems that the food store opens up it's deli bar and serves beverages. A dance floor is available and male-female grocery games are played. It's reported to be a huge success. This is surely an example of true creative thinking. Bars are offering more produce, and produce stores are offering more bars. The days of multi media are here at last. I mean, isn't it better than before when one went out to hunt for a mere few minutes of squirming and gasps?

Jerry Stochansky ■



Jin-me Yoon

## MUSIC

**Swamp of Love** isn't an old scratched up Cramps record.

"Blast Off!" to the Montreal duo's new compilation of the worst and fairest of rockabilly, blues, and voodoo music. Gerhard Van Herk and Tony Dewald (enunciate with Dutch accent) rely heavily on a military drum rap, morose slurred vocals, grinding blues guitar, and infrequent squelches of inaudible rockabilly.

The LP closely resembles works of Ted Milton from London's Blurt and Canned Heat fans might enjoy this

This 1986 release accompanies a variety

of other Montreal garage-style bands on the independant Og Music label.

The album is a fine example of consistency in recording and performance. It isn't until the sixth track on the first side that it becomes apparent that the next sixteen tracks will sound pretty much the same as the first six.

The 22-song album could in fact be an improvement on their 1984 release **Cemetery**, but who knows? There is definitely some impressionistic music in Swamp of Love, but it gets lost in the fusion of monotony.

Irwin Oostindie ■

## MOVIES

## The Good Wife

See Rebecca

Rebecca is a country doctor and housewife. Work, Rebecca, work.

See Sonny.

Sonny is Rebecca's husband.

He is a lumberjack.

Chop, Sonny, chop.

See Sugar.

Sugar is Sonny's brother.

Sugar is also a lumberjack but he cries a lot.

Cry, Sugar, cry.

Rebecca wants adventure.

See Sugar move in with Sonny and Rebecca

See Sugar sleep with Rebecca.

Does Sonny know this?

Of course he does — he gave Rebecca permission.

Now see Sonny fume.

Fume, Sonny, fume.

See Neville.

He is the new bartender from the Big City.

See Neville attack Rebecca.

See Rebecca put up token resistance.

No, Neville, no.

Well, okay.

Neville is interrupted and they go their separate ways.

See Neville screw every woman in town.

Screw, Neville, screw.

See Rebecca become obsessed with Neville.

Lust, Rebecca, lust.

See Neville ignore Rebecca.

It doesn't do any good.

Fuming, screwing and yearning. If this is what the Australian New Wave has come to, give me Mad Max anyday. Let's face it, this film would have been a treat as a romantic comedy but as a dramatic work it falls flat on it's face. It starts to pick up near the end but that is mostly due to cross-cutting with parallel action. The actors do the best they can with the dialogue but it's so stilted that you wouldn't even find some of the lines in live theatre.

The Good Wife is better than a soap opera but that is more due to the cinematography than the story. At least the Aussies can still take good pictures, even if they can't write good stories anymore. My advice is to save this one for a \$2.50 Tuesday.

Martin Stein ■

GREAT  
GRAFFITI!

THE BOY WAS TOO BROKE TO  
PAY ATTENTION

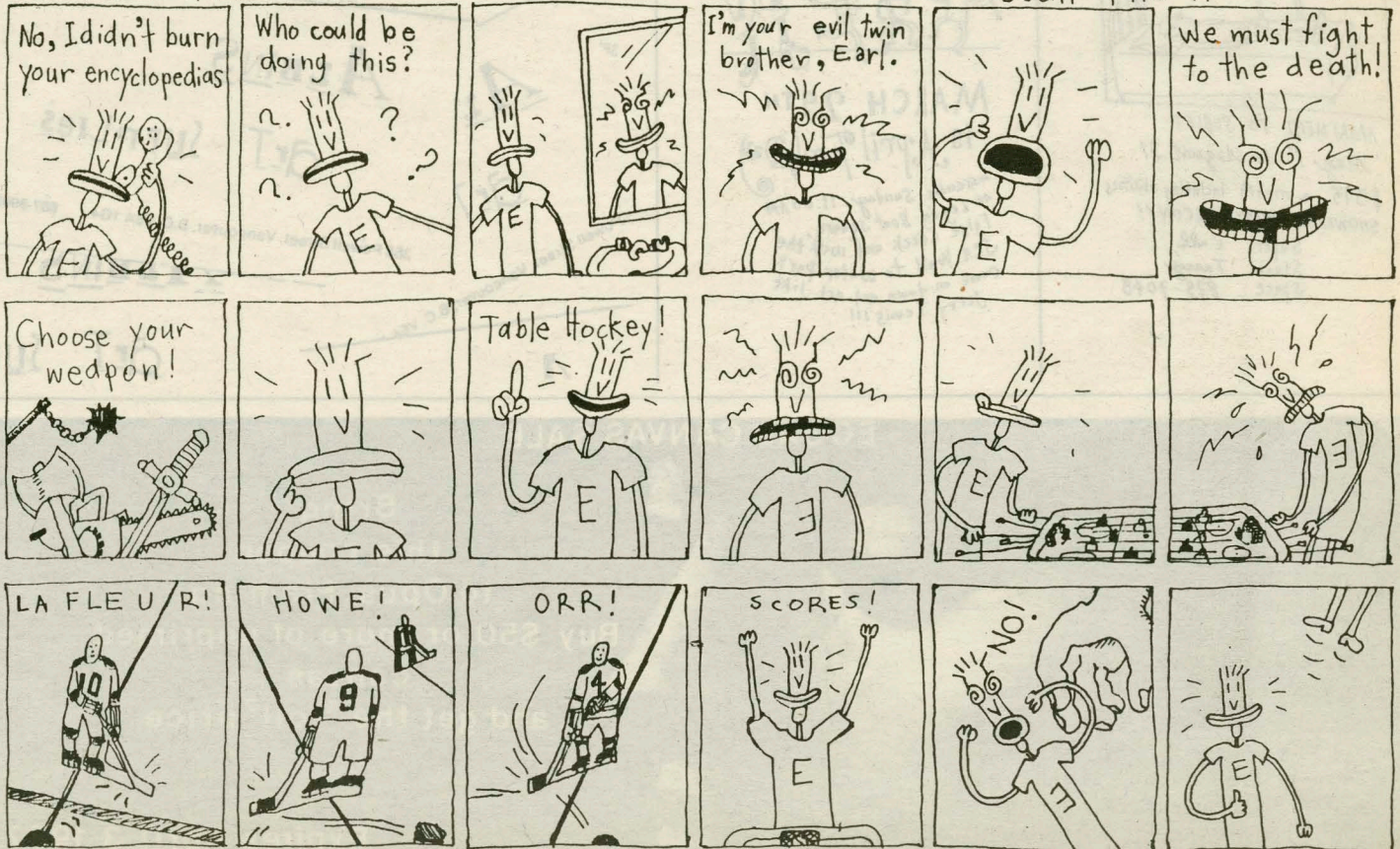
STOP THE REVOLUTION  
THERE'S A ONE  
AT LE CHATEAU

the things you see  
when you don't have  
a gun

THE DEVIL RUNS MY MICROWAVE

I'm a sex goddess  
goddess  
well I'm not a spelling  
goddess!!

## Earl's Dark Side





# GOINGZON

## The Art Circle

580 Hornby St.,  
Introducing three painters: **Brad Chernoff, Launi Lucas, Hella Keese** — To March 31

## Artspeak

101-1045 W. Broadway, 732-1013

## Bau-Xi Gallery

3045 Granville St., 733-7011  
**Ken Wallace** — Recent paintings. March 30 to April 18.

## Burnaby Art Gallery

6344 Gilpin St., 291-9441  
**Ernest S. Lumsden**. May - June  
March 26 - April 26 — Stardusters: new works by **Jane Ash Poitras, Pierre Sioui, Joan Cardinal-Schubert, and Edward Poitras**. Featuring large-scale installation sculptures, constructions, paintings and serigraphs, the show surveys the work of four young artists of Native ancestry. "Gallery Talk" on the Stardusters exhibition is March 29 at 2:30. Free admission.

## Cartwright Gallery

1411 Cartwright St., 687-8266  
Common Threads — Distinctive hand-crafted clothing by 14 artists. To April 5

## Coburg Gallery

314 W. Cordova St., 688-0866  
**Cheryl Sourkes**. To April 4

## Community Arts Council Gallery

837 Davie St., 683-4358  
**Ella Gavanski**; drawings and paintings. March 17 to 28. Opening March 17, 7:00 pm

## Contemporary Art Gallery

555 Hamilton St., 687-1345  
**Judith M. Atkinson; Dianne Radmore**: Sacred Ground, Skin and Bones. To March 28

## Crafthouse

1386 Cartwright St., 687-7270  
**Ron David**; Bowls. **Brock Craig**; Glass Bowls. April 1 — 30

## Gallery of B.C. Ceramics

1359 Cartwright St., 669-5645  
March 16-29. **Laura Wee Lay Laq**: new ceramic works. March 30 - April 19. From the Speaking-in-Clay Speaking-of-Clay Conference. Four artists: **Sally Michener, Jack Sures, James Thornbury, David Zawaduc**

## Grace Gallery

1406 Old Bridge St., 669-9606  
**C.W. Carson**; painting and sculpture. **Roberta Sutherland**; paperworks. To mid-April

## Grunt Gallery

209 E. 6th Ave., 875-9516  
**Dan Olson**: prime room (installation) March 17 to 28

## Neo Artism

504-3010 Water St., 685-1919

## Or Gallery

1729 Franklin St., 251-6415  
Work from the Centre (joint display by SFU Visual Arts Program and Artspeak) To March 28.  
**Ann Kipling, David MacWilliam, John Scott**: Abstraction/ Drawing. (curated by **Gary Pearson**) April 1 to 28

## Perel Gallery

112 W. Hastings St.,  
**Doug Turner**: Models for the Machines. March 17 to 25.

## Pitt International

36 Powell St., 681-6740  
**Brian Bukzak**: Black Gallery March 10 to 28.  
**Persimmon Blackbridge**: Cion Advises Me to Jump. March 10 to 28. **Phyllis Serota**: Esmeralda and the Fish. March 10 to 28

## Pots Restaurant

1221 Thurlow,  
Tales of Wisdom. Ink paintings by **Fay Hoffman** — to March 31.

## Richmond Art Gallery

7671 Minoru Gate, Richmond, 278-3301  
**Larry Osland** — Richmond Paintings to March 29

## Surrey Art Gallery

13750-88th Ave., 596-7461  
**Emelia Wilson** - paintings, to March 29. **Bonnie Wren** - paintings/ polychrome wood reliefs, to March 29

## Theatrespace Gallery

18-2414 Main St., 873-3646  
Girl Meets Boy (Detournement). Photographic and video works by **Nancy Frohlick and Eunice Lee** (ECCAD) — to March 20  
Exhibiting Framework: photographs by **Ana Chang, Keith Nevin, Anna-Lisa Meikle** (ECCAD students). April 7 - 24. Opening reception: Tuesday April 7, 7:30 to 10:00

## UBC Gallery Lounge

Student Union Building, U.B.C.  
**Patti Smithson**: First Showing - to March 30

## Western Front

303 E. 8th Ave., 876-9343  
**Nick Brdar**: recent sculpture - March 11 to 27.  
**Rick Ross**: A Poke in the Eye. Opens March 31, 9 p.m., to April 17

## Vancouver East Cultural Centre

1895 Venables, 254-9578  
**Marc Fortier**: Color Melodies, to March 30.  
**Cynthia Smith**: Julia's Dream - photography, March 30 to April 7

## Woman in Focus

204-456 W. Broadway  
The Floating Curatorial Gallery, open Wed. to Sat., noon to 5 p.m. **Wanda Koop**: Northern Suite (guest curated by **Grace Eiko Thomson**)

## E.C.C.A.D. EVENTS

1987 STUDENT CERAMIC EXHIBITION  
April 6 to April 12  
Main Concourse Gallery

## Business of Art Series

March 19 — *The Art and Business of Working in Art*. Three ECCAD graduates will talk about their experiences and strategies in getting established professionally after leaving the College.  
April 2 — B.C. Cultural Services Scholarships.

## CALL FOR SUBMISSIONS

The Community Arts Council of Vancouver will hold its Annual Juried Exhibition, April 16 to May 2, 1987 in the Community Arts Council of Vancouver Gallery at 837 Davie Street.

Select works from this exhibition will be included in the Assembly of B.C. Arts Councils' provincial exhibition, Images & Objects V, as part of the 1987 B.C. Festival of the Arts to be held in Duncan, B.C., May 28 to June 1, 1987.

Jurors for the Vancouver exhibition will be **Toni Onley** and **Gail Rogers**.

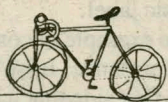
Vancouver residents working in any visual art medium are invited to pick up an entry form at the Arts Council, or send a request for an entry form with a self-addressed, stamped envelope to:

Annual Juried Exhibition  
Community Arts Council of Vancouver  
837 Davie Street  
Vancouver, B.C., V6Z 1B7

DEADLINE for entry: April 6, 1987.  
CONTACT: Michael Virning

## ISADORA'S

GREAT GRITS  
&  
ROCK & ROLL

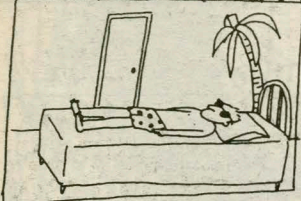


TOTALLY COOL

12 SPEED NORCO  
good condition  
see Virginia in printmaking  
or phone 253-5777



## BRIGHT ONE-BEDROOM

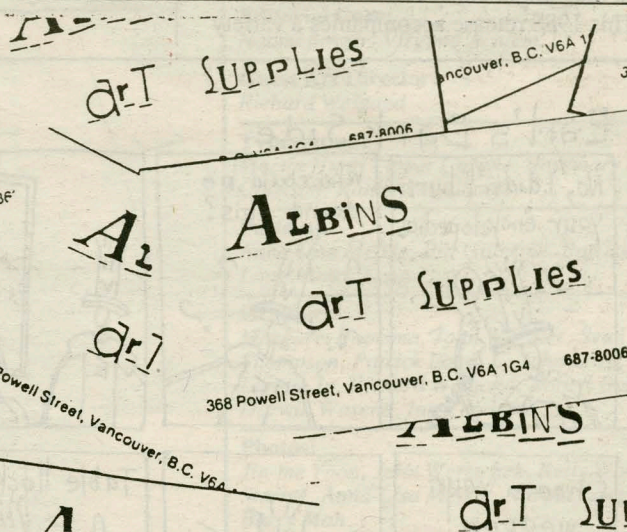


APARTMENT TO SUBLET  
May 1 to August 31  
\$315. a month including utilities  
SHOWER! LAUNDRY! BALCONY!  
Super call  
Studio Tracy  
Space 879-7048



MARCH 29TH  
is April Fools Day

assemble Sunday, 11:00 AM  
at Leg-in-Boof Square,  
False Creek and walk the  
Seq Wall to Water Park  
Come on down and act like  
Jerry Lewis!!!



## ECCAD CANVAS SALE

Bring  
this coupon  
to Opus Framing.  
Buy \$50 or more of unprimed  
canvas  
and get the "roll" price.

Expires April 3, 1987.

## ÄRTROPÖLIS

In the tradition of the October Show (1983) and the Warehouse Show (1984), a large exhibition of contemporary art will be held in the fall — ARTROPOLIS. The show will explore and examine multi-media, multi-disciplinary and interdisciplinary concerns among B.C. artists in both traditional and non-traditional approaches to art production. Working within the general theme, 7 curators will select work that reflects their individual curatorial stances. Selection will be made through an invitational and submissions process.

### Specifications:

- This show is open to all B.C. artists and will include approximately 250 artists
- The work for consideration must have been completed since January 1, 1986
- The deadline for submissions is May 30, 1987
- All artists accepted will receive an artist's fee
- Submissions should be accompanied by:

1. A \$10.00 submission fee (cheque or money order made out to ARTROPOLIS)
  2. 5 slides or photos, video or audiotapes, each marked with the title & artist's name
  3. Documentation (dimensions, materials, time-length, etc.) and artist statement
  4. Written/drawn proposals of work in progress or proposals for installations, performances or other projects to be completed for the exhibition will also be considered, but must be accompanied by 5 slides/photos of previous work
  5. A stamped, self addressed envelope
- Mail submissions to:  
ARTROPOLIS,  
397 W. 5th Ave.,  
Vancouver, B.C.  
V5Y 1J6  
by May 30/87  
DO NOT SEND ACTUAL ART